SACRED DANCE GUILD

JOURNAL

www.sacreddanceguild.org

WINTER 2008

VOLUME 50, NUMBER 2

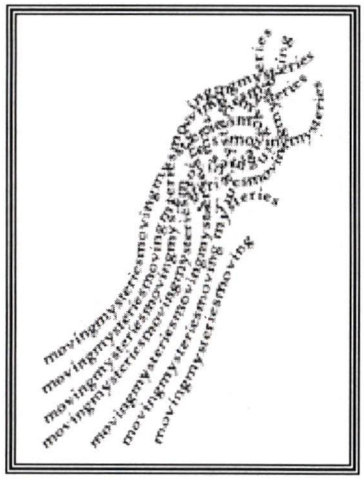
"Moving Mysteries"

The "rhythmic phenomenon of the human being reacting to his environment" is how modern dancer Anna Halprin defines dancing. We would add the image of sacred dancers as **"Moving Mysteries"** to that thought provoking definition.

Stop, breathe and imagine it for a moment.....

Now – immediately mark the dates – July 20 – 25 - on your 2008 calendar, start thinking of creative ways to fund your attendance (if that is necessary), and begin to dream of how it will feel to be surrounded by 250 "Moving Mysteries" at Festival 2008 – the celebration of the Sacred Dance Guild's 50 years dancing the sacred.

The Sacred Dance Guild's Golden Jubilee Festival Celebrating 50 Years of Dance as a Sacred Art



Connecticut College
New London, CT
July 20 – 25, 2008

The Festival planning is moving forward with momentum and we are in awe of the mysteries that are unraveling daily! As I write this (November 2007) many of the Faculty have been unveiled (and confirmed) and we are delighted to give you some glimpses of what awaits you!

The **"In Depth Inspirations"** classes will include each of our "Inspirations" offering a full four days of 2 hours each day. There will also be a very special "Living Legacies" stream as part of the intensives where each 2 hour session will be led by a different "living legacy"! This format will provide us all a wonderful opportunity to choose from a rich, diverse faculty that will include:

CARLYNN REED

Carlynn is a free-lance performing artist in the greater Toronto area, is director of Imagiscape Theatre, teaches drama and movement classes, writes and directs shows for all ages, tours with her performing company, leads workshops in contact movement and theatre, and coaches individuals in movement and theatre. Her eclectic dance background includes ballet, tap, modern, swing, and contact improv. In drama she has written and produced over 40 one-act and feature-length productions. Prior to moving to Canada, Carlynn served on the board of the Sacred Dance Guild, and was the Guild President in 1980-82. She is author of *And We Have Danced*, the early history of the Sacred Dance Guild, published in 1978. Mother of a disabled child, Carlynn is currently touring her two-person show, Heal Thyself, a dance theatre piece about the tumultuous journey of the caregiver.

KATHARINE HARTS

Katharine has an M. F. A in Dance from the University of Arizona and is currently in her sixth year as Associate Minister of Scottsdale Congregational United Church of Christ. She also serves as Program Director for the church's Ocotilla Center that is devoted to the arts. Katharine has had dance training with Betty Jones (Limon technique), Robert Davidson (Skinner Releasing and Low-flying trapeze), and has studied Laban Movement Analysis and Bartenieff Fundamentals. She has taught at the University of Arizona, Pacific School of Religion in Berkeley, and for children and adults in her own studio for seven years while

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President's Letter

The Sacred Dance Guild's Golden Jubilee Update
Reflections – Past, Present, Future

As we move closer to the actual day of our 50th Anniversary on Feb. 10, 2008, we reflect on the magnificent history that has been created! During these first fifty years the Guild has shifted, changed, transformed and redefined itself, just as the world and our communities have, to continue to be relevant and meaningful in the present time.

THE PAST

The summer Festivals, formerly called "Institutes", have also reflected the ongoing evolution of the organization and have each been as unique as the members of the committees who have created them while maintaining that unexplainable "something" that makes a Sacred Dance Festival what it is. We recall some of the wonderful themes and memories over the past decade such as:

1997	Dancing Spirit of the Mountains North Carolina
1998	A Time to Dance Utah
1999	Dance Forth the City of God Ohio
2000	Weaving Webs of Light Ontario, Canada
2001	Dancing Pacific Winds Hawaii
2002	Tell it on the Mountain New Hampshire
2003	Paths of Radiance California
2005	Dancing our Roots...Stretching new Branches Connecticut

And lastly, Festival, 2007, with the theme of ***"Many Faiths Many Forms Dancing the Sacred Together"*** which gave us all the opportunity to experience faculty expressing a rich diversity of different cultures, different faiths and different dance forms.

THE PRESENT

The Festival 2008 theme of ***"Moving Mysteries"*** inspires us to reflect on our personal and collective experience with dance as a sacred art and calls us to consider where we have been, where we are and where we are going – our past, present and future.

In this 50th anniversary year Festival planning, we also mirror that process. We have just completed the daunting task of selecting faculty for this Festival and, in that selection, have chosen to focus on and celebrate the best that we have been and are. As the Faculty Committee and the Planning Group reviewed the many, many proposals that were received, we realized the incredible richness of those that have been an integral part of our Sacred Dance Guild story. At Festival 2008 we will have an opportunity to re-experience many individuals that have been the gifts we as members and participants at Festivals have received over the years. The Faculty for Festival 2008 will reflect many of those influences and inspirations that are and continue to be jewels of the Sacred Dance Guild – our Jubilee Jewels!

We would love Festival '08 to be a time for every SDG member to come together and celebrate. We would also love for every SDG member to think about bringing a friend, introduce someone new to the SDG! Let's share our experience and the best that we have to offer to others. These festivals have been a great gift to those of us who have attended over the past many years and they have been an inspiration to many people in many ways. We will never know the "waves" that have been created from individuals who have been inspired and transformed at an SDG Festival but we can image that it would collectively create a tremendous tsunami of positive reverberations!! These ARE the things that change the world and make the earth a better place to live our lives!

So consider sharing this great gift with others who have yet to experience the magic and mystery of a Sacred Dance Guild Festival!! We have often heard it said by first time Festival attendees that the SDG is the best kept secret! We challenge each and every member to celebrate the 50th by letting the secret out!! It is in this way that we will create a future that will allow our vision of a world that dances the sacred to be a reality into the next 50 years!

THE FUTURE

The 2008 Festival will be the first in recent years where the SDG Board is taking responsibility for coordinating the event with the "committee" being made up of individuals from all over North

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SACRED dance GUILD

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Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org. Corporate subscriptions to the JOURNAL are available for $35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) $50.00; Two-Year Membership (Domestic AND International, US Dollars) $80.00; One-Year Student Membership $25; One-Year Senior (65+) Membership $35.00; One-Year Group Membership $90.00 and Life Membership $1000.00. For Non-Members, the JOURNAL is $35.00 per year. Members receive:

-Sacred Dance Guild Journal published three times a year
-Membership Directory with geographical and leadership listings printed annually
-Calendar of Events published in the Journal and online with regional, national, and international activities
-Membership in Chapter or Region with local events and activities
-Reduced fees at the International Festival held annually in different locations within the United States
-Reduced fees at Guild workshops and those of reciprocal organizations
-Reduced cost for all Guild publications
-Opportunity to be listed as a resource in the Online Resource Database
-Opportunity to create your own website to be linked to the SDG website
-Ability to sign up for email reminders for events listed on SDG Event Calendars
-Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, PO Box 1046, Laurel, MD 20725-1046.

Deadlines for JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

We are approaching closer and closer to our 50th Golden Year with the special Festival in July at Connecticut College. As I read the front page and the writings of our theme, I feel "Moving Mysteries" is taking over the Sacred Dance Guild for our 50th. With this thought in mind, the spring issue will feature the theme "The 50th and Beyond."

I am in the sixth proofing of *And We Have Danced*, Volume III. Of course, I teach dance five days a week and religious education on Saturday and Sunday. Like all of you I do keep busy in the work of the Lord. The Saint Francis Xavier Motion Choir here in Carbondale is preparing for the holidays and the coming Rite of Christian Initiation for Adults and Confirmation.

I hope the Holidays are or were (depending when you receive this issue) really spectacular for each of you and any new members you bring into the Guild.

Please continue to send your news, as well as dates for the Calendar of Events, to journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and send your news from chapters to Emmalyn Moreno, PO Box 357, San Luis Rey, CA 92068 and from regions to Gail Conway, 1416 Stafford Avenue, Fredericksburg, Virginia 22401. The deadlines are August 15, November 15, and March 15.

President's Letter
The Sacred Dance Guild's Golden Jubilee Update
Reflections – Past, Present, Future

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America. Local members from Connecticut, members from the East and West Coasts of the USA and members from Canada are all working together to create one more Festival experience!

SO – between now and July 2008 – the main focus of your Board will be on the 50th Anniversary Festival. Following the Festival, in 2008/09 the Board will turn its attention to planning for the future. In order for the Guild to be viable and sustainable into the next 50 years, we must identify and put in place new funding opportunities. We must vision and encourage new programming options for local communities and local groups by identifying activities and events that will educate and provide sacred dance experiences - both for those people who choose to dance the sacred themselves and for those people who receive by witnessing dance offered as a sacred art. We must solidify the Festival process and determine mechanisms for running this as an annual event that is successful both spiritually and financially.

With the above in mind, it is currently anticipated that there will not be a Festival in 2009. At this time the goal is to plan for a Festival in 2010 - possibly on the West Coast (perhaps back at Claremont, CA where the 2003 Festival was held) or in another area of North America. We expect to use the same model of the national SDG organization supporting the planning of future Festivals but we offer the invitation to a local group to embrace and enjoy a Festival Planning experience!

Your feedback is always welcome. Please take the time to let us know what you are thinking, provide your ideas and suggestions and think about if this is the right time to offer your talents and time to the organization in some way.

Check out other areas of this Journal for details about Festival 2008! Hoping to see you all there!

Mary Katherine Greenlaw, President – on behalf of - *The Sacred Dance Guild Board of Directors*

Can you guess whose picture this is? Hint - she is the SDG Archivist. Read more about her latest honor on page 9.

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Moving Mysteries

Sacred Rhythms - Unearthing Mysteries of Movement

by Pamela White

The mysteries of movement in dance are surely paralleled by the mysteries of movement in life, bringing people and organizations together in one phrase after another, until a complete performance is staged. Such a wonderful [but not so mysterious] movement occurred in October between the Potomac Chapter of the Sacred Dance Guild [SDG] and the Wesley Dancers of Wesley Theological Seminary in Washington, D.C.

Primarily the result of Kathryn Sparks' devoted efforts to keep alliances in tact, members of the Potomac Board agreed at our most recent meeting to formalize our collaboration with Wesley in order to benefit both parties. Not only will SDG have access to a wonderful space on Wesley's campus, but Wesley benefits from the added numbers of local SDG members to co-sponsored events. Although the space is certainly not a "proper dance studio", how many of us actually rehearse and dance on a dance floor? Aren't we mostly dancing in church halls and sanctuaries with various catch-as-catch-can flooring? The vast carpeted Wesley space especially delights because the two main walls allow us to celebrate the natural beauty of the outdoors via floor-to-ceiling windows. The view of the lawn and the trees makes it a peaceful and grounding location during all seasons.

It was within these glassed walls that Wesley and SDG recently co-sponsored a workshop, entitled Sacred Rhythms. The first portion of this workshop was an energizing introduction to West African dance, presented by Sylvia Soumah [director of the Coyaba African Dance Theater], accompanied by her African drumming colleagues. Although I am hard-pressed to spell the names or titles of the steps / dances that we learned that Saturday morning, once we got dancing, it was irrelevant whether we could spell anything. All we needed to do was let go of our usual techniques or classic movements and allow the mysteries of the sacred African drums to guide the rhythm of our bodies.

Sylvia began the workshop with some basic warm-up movements. Soon she incorporated the choreography of West African dance and from that moment on, we learned five basic steps that eventually came together into one final dance. It was truly invigorating, cardiovascular, and creatively inspiring.

She ended the workshop with all of us in a circle, and announced that she had finished her job of sharing. Now it was our turn to share with her.

She invited us individually to listen to the beat of the African drums, and then allow that beat to guide us through the mysterious call of our primeval memories into the circle, one at a time, celebrating, expressing, intoning. But oh how stiff and reserved we can be as dancers! Not one person allowed the true rhythm to coax them away from their rigid preconceived notions of dance. Sylvia had to break the spell and enter the circle first, invoking the spirit of creativity to swirl through our fears and self-doubts. As she finished her invocation with a bow to the drummers, and returned to her place in the circle, it was quickly clear that her call to spirit was successful. One of the workshop participants swept into the circle and danced with abandon. She returned to the circle, and another stepped inside. And so on. It was gratifying to see how quickly the West African choreography was absorbed into the freestyle dances of each individual entering the circle. Even Mark, the usually reserved husband of Cyndy Taylor, our Potomac Chapter president, allowed his body the freedom flight of West African drums to bring him into the sacred circle and offer his spirit to the community in dance.

The second portion of this workshop was actually a perfect cool-down presented by Kathryn Sparks, Adjunct Professor of Dance at Wesley, as well as a graduate, and also an SDG member. In effect, during Kathryn's portion, we all participated in a worship service that allowed for additional African music, circle dancing, contemplation, and sharing of movement/dance/G-d experiences. The service was "traditionally Christian" insofar as there was an affirmation of faith, confession, pardon, intercessions, and closing. But it was also "traditionally sacred" outside of any dogma or doctrine.

The movements were simple, and yet, true to the mysteries of sacred dance, the service was more complex than appeared on the surface. The subtle shifts of energy brought about by the circle dance and the movement prayers offered a wonderful template for future expansion of liturgical dance ministries to actuate the innate healing properties of movement.

Both the Potomac Chapter of SDG and the Wesley Dancers are eager to embark on further co-sponsored workshops, including an upcoming workshop presented by members of the Liz Lerman Dance Exchange on February 2, 2008. What a perfect dance step to bring us closer to the 50th Celebration in Connecticut!

22nd World Congress on Dance Research Athens, Greece, July 2-6, 2008

This is the largest gathering of dance specialists world-wide, the best opportunity to showcase one's work to a wide audience of practitioners, dance teachers, choreographers, researchers, journalists and organizers.

Several hundred specialists took part in 2006. All forms of dance are represented. This is strictly non-profit, not to be confused with festivals, workshops, competitions or open conferences.

It is under the auspices of the Ministry of Culture, the Ministry of Education, the Municipality of Athens and the National UNESCO Commission.

The congress is organized by the Dora Stratou Dance Theater and the Greek Section IOFA, in collaboration with the International Dance Council CID.

The program includes:

- Presentation and discussion of original research reports (papers)
- Classes, lecture/demonstrations, video projections
- Performances by dance companies, duos or solos
- Exhibitions and sale of books, records, pictures, costumes, accessories, etc.
- Visits to places of special interest, such as dance schools, museums, sites, etc..
- Evenings where members can discuss in a relaxed setting.

While intended primarily for professionals, it is at the same time a trade fair and a participatory event, facilitating contacts with colleagues, informal discussions and individual initiative.

Any Solutions for Moving This Mystery Along?

By Kathryn Mihelick

This is another report on the status of the Moving Mystery in which I've been involved for seven years now. As many of you may recall, the *mystery* is how to get the United States Conference of Catholic Bishops *moving* on affirming dance as an appropriate and viable form for worship. Many Catholics are offering danced prayers in their churches, but just as many others have been prohibited based on a Vatican opinion stated in 1975. I thought this *mystery* would be easy to solve, given the initial help of a knowledgeable and supportive bishop. But it turned out I was clueless. Or, at any rate, it appeared that way when my research into church documents and rational arguments were not convincing enough solutions to get the bishops *moving*. A brief essay in a 1975 Canon Law Digest stated that dance is appropriate in other cultures because it has always been a part of their tradition, but that it has not been so in Western culture and is, therefore, inappropriate and unacceptable in worship

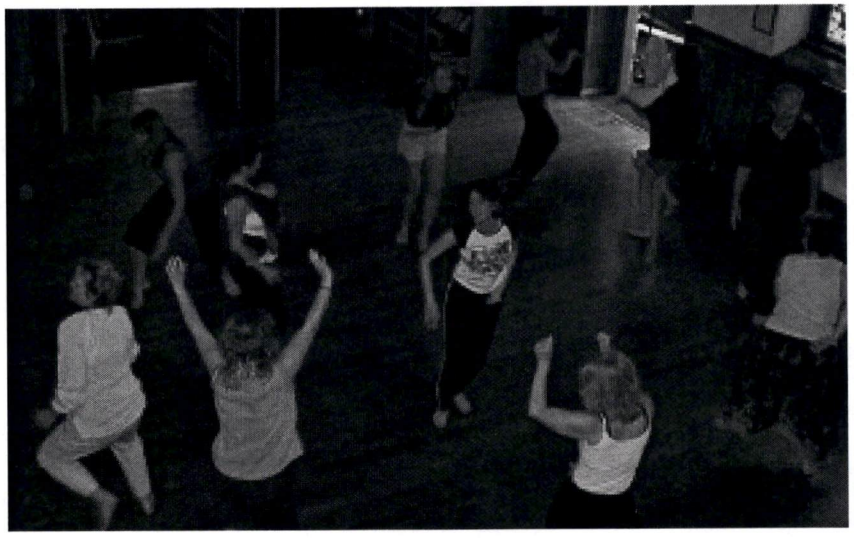
Just when I thought I had a lead to the solution— getting witness letters and letters of affirmation from clergy involved in dance—it turned out to be a lead that led nowhere. I had to search for clues in other areas. Surely evidence gathered from scholarly works...masters' theses, doctoral dissertations, affirmative books by Catholic clergy on the subject, nuns' and liturgists'essays....would contain the clues that would solve the *mystery* of reluctance on the part of the bishops to assent to liturgical dance. But no, this wasn't enough. It appeared that I still remained clueless in terms of solving the *mystery* of reluctance. Even recommendations from other cultures on the effectiveness of dance in worship was not admitted as evidence.

Finally, an exciting clue was discovered. It was a statement from the Bishops' Liturgy Committee Chair saying that perhaps guidelines for dance in liturgy should be considered! This was surely the best clue of all! Approval of guidelines would mean approval and affirmation of dance. Right? So more research was done, resulting in the formation of a set of appropriate guidelines to assist in the development of effective movement for worship, along with additional justification for dance in liturgy.

When the jury finally came in—at the bishops' semi-annual meeting in June, 2007—the *mystery* remained unsolved; because the bishops were still not *moving*. I had informed them earlier that the Chair of the Vatican Congregation on the Liturgy had told me, regarding this issue, that it is a cultural one and, as such, must be addressed by the U.S. Bishops, not by the Vatican. Our bishops said they could do nothing until the Vatican spoke in affirmation. This seems to put me between a rock and a hard place.

So although the bishops are not *moving* right now, I know our God is one of *mystery* and wonder...One who transcends and touches hearts in ways that may seem mysterious to us, but are motivated out of a love that far surpasses anything we can even imagine. The bishops' hearts, too, will be touched, and they will come to understand their dancing people. Many of them already do. But many still do not. I won't give up. If you have any suggestions on which direction we should be *moving* to solve the *mystery* of this impasse, please let me know. I have a few ideas, too. If you would like to be added to the list of supporters I have accumulated for this advocacy effort, let me know that also.

Write me at 2292 Lynnwood Drive, Stow, Ohio 44224; email: kmleaven@neo.rr.com; or phone 330-688-8806. Perhaps we could all write the bishops and ask, "May I please have this dance?"



CommuniDance

By Jenny Finn

CommuniDance was birthed in June 2005 in Colorado Springs, CO at First Congregational Church, UCC. It began with a few women and has now grown to nearly 250 people, touched in some capacity, by this community outreach of First Congregational Church. People of all ages, physical conditions, men and women, come together to create authentic community through movement, music and dance.

This summer, we danced on the labyrinth of Colorado College and moved our bodies to the music of several local musicians, including folk artists Joe Uveges, Susan Rissman and Brandon Henderson. We dance once a month to African rhythms provided by our beautiful drummers, Tony Kisling and friends. And this year, In Moving Color, a CommuniDance sponsored event, debuted, opening the space for CommuniDancers and friends to bring forth their creativity. Dance, music, poetry readings and song filled the air that night in September.

We are deeply grateful for this opportunity to create community in new and ancient ways. To learn more about this community outreach, please visit us on the Web at www.communidance.com.

My Life in Sacred Dance

By Elsie M. Keeffe

As I sit re-reading the fall 2007 Sacred Dance Guild Journal, Toni' Intravaia's article "My Life in Sacred Dance" prompted me to take pen in hand and send a note. As a person from what I call the "Thou shalt not" generation, sacred dance opened wonderful doors for me some thirty-five years ago. My early mentor was Evelyn Broadbent and my first dance was "Silent Night" with a group of women from Church Women United. Soon after that I started taking adult ballet and modern dance lessons; by then I was forty years old. I attended every available workshop regarding sacred dance, near and far. Along the way I learned much from Rosalie Branigan.

Now, at age 83, I've directed all ages from first grade through seniors, conducted workshops and assisted many as they travel the road of "dancing for God." One of my exciting memories is having the privilege of taking classes with Doug Adams. His free spirit was fun to share.

Currently, I've had to slow down due to severe health restrictions but I still oversee a Youth Sacred Dance Choir and an Adult Sacred Dance Choir at First United Methodist Church in Manchester, NH, an Ecumenical Choir - The St. Matthews Sacred Dance Choir in New Hampshire and a Senior Choir at Havenwood-Heritage Heights Retirement Community in Concord, NH (the median age is 82). I have assistants that are taking over the final preparations for Christmas presentations.

The First United Methodist Choirs will take part in their own church and also in a community "Christmas in the Village" event in Suncook, NH. The St. Matthews Choir will share in "Christmas on the Hill" in Candia, NH - a community event planned by the Community Church there.

The Suncook program will include Peace Prayer, Thy Word, Wonderful Counselor, Away in a Manger, What Child is This, O Little Town of Bethlehem and Silent Night.

The Candia event will include, Let There Be Peace on Earth, Wonderful Counselor, Mary's Boy Child, Worship the Gift, Bethlehem Star, Silent Night, Tis the Season and Go Tell it On The Mountain. The St. Matthew's Choir will go to a retirement community in January and repeat the program.

I look forward to seeing these wonderful programs.

So as I often say, "Keep on Dancing for God and others".

Prayer in Motion

By Stella Matsuda, Choreography by Evelyn Okamoto

"My stronghold is God, the God who loves me faithfully." (Psalm 59:17)

We speak this together four times, first just the words alone. As we repeat it three more times, we emphasize different words:

My stronghold is God, the God who loves me faithfully.

My **STRONGHOLD** is God, the God who loves me **FAITHFULLY**.

My stronghold is **GOD**, the God who **LOVES** me faithfully.

MY stronghold is God, the God who loves **ME** faithfully.

As we emphasize "stronghold" the hands and arms reach forward and up, palms facing each other, demonstrating that tower of strength. That movement ends forward diagonal high, with palms facing out, on the word "God." The arms slowly come down as we speak the second part of the phrase and our hands clasp on the word "faithfully" reminding us of his many fulfilled promises.

The next time we emphasize "God" and the dynamic of the same movement changes to focus on that ending gesture of the hands spread before our glorious God. The arms slowly come down this time to the American Sign Language symbol for Jesus, with finger touching opposite palm, then alternating hands on the word "love" then arms pulling out to side middle in the shape of a cross on the word "faithfully" for Jesus' sacrifice on the cross is the embodiment of love, as well as the Son's faithful obedience to the Father.

From the shape of the cross, the emphasis is drawn to a very personal level. The phrase is spoken more slowly, gently, intimately. The arms pull in so the palms can come together on the breast on "my." They lift for "God" then come back to the breast again on "me."

Vietnamese Christians Sharing God's Beauty in Sacred Dance

By Sister Martha Ann Kirk, Th.D.

Deep Roots of Bodily Movement. "The Word became flesh and dwelt among us," proclaims John's gospel. Christianity is not just a religion of the invisible mystery of the Holy One, but a religion in which divine love took a body in Jesus Christ. Through the ages Christian worship has involved embodiment. The culture of Vietnam has been shaped by a strong sense of veneration for ancestors, Taoism, Buddhism, and Confucianism before the first Christian missionary arrived in 1533. In all of these bodily movement has been a part of ritual practice. A deep bow, a kowtow, was a part of Confucian ritual expression. In Buddhism, dance was associated with prayer. For example, the Lotus dance, *Mua Hoa Dang* was performed at the Imperial Palace when the emperor was asking Buddha's blessing for peace and prosperity for the country. In 1583 Spanish Franciscans from Manila went to Vietnam. Spain has more dances associated with Christian worship than any other European country, so it is quite natural that the priests took dance with them to missionary countries. In 1645 the French missionary Alexandre de Rhodes developed a method for writing the Vietnamese language with Latin letters rather than Chinese characters. In his first books, he wrote of prayer using deep bows. The bow, kowtow, was very much a part of Asian religious expression and de Rhodes wanted for it to become a part of Christian expression. The reverent bows of Vietnamese Christians today are like a congregational dance.

Dance Development in Vietnam. Vietnam has fifty-four different ethnic groups and thus a variety of cultures with music and dance forms. The Kinh, the ethnic Vietnamese make up the largest group and these have had the greatest influence on the dance styles discussed here. Various forms of dance have developed in theater and operas, in festivals, and for the royal court. The dance used in theater does not have set forms as those used for festivals and special occasions. Vietnamese opera which is related to Chinese opera combines theater, music, and dance. The imperial court dances developed to special court music called "Nhã nhac" from the Tran dynasty to the Nguyen dynasty. Nhã meaning "elegant music" was used in the Vietnamese court for ceremonies, anniversaries, religious holidays, coronations, funerals, and official receptions. The dances and music of the period have been declared an "Masterpieces of the Oral and Intangible Heritage of Humanity" Intangible cultural heritage of humanity by "UNESCO" UNESCO in 2005. In the 1950's and 1960's there was an effort to define and preserve "traditional Vietnamese dance." Considering the main styles of dance which are ethnic, theater, and imperial, the style of the last seems to have had the greatest influence on sacred dance that is being used in Christian prayer today both in Vietnam and among Vietnamese Americans. In Vietnam, a favorite Christian sacred dance is offering flowers to Mary who is especially remembered at the Shrine of Our Lady of La Vang. Elaborate processions with dance are also used. St. Francis Church in Ho Chi Minh City encourages youth activities and liturgical movement as a part of their celebrations.

Dance Among Vietnamese Americans. Vietnamese Catholics seem to number over 325,000 in the United States. In many places in the U.S. and in many Christian denominations, Vietnamese bring the beauty of song and dance to worship. The Vietnamese youth group of San Jose, California, has developed a beautiful dance telling the story of the Last Supper which was shared at World Youth Day in Toronto, Canada. In the *National Catholic Reporter*, Sharon Abercrombie wrote an article called "All of the beauty of God." "The influx of immigrants in the United States poses challenges to Catholic parishes seeking the best way to serve new arrivals . . . . . But those who work in multicultural ministry see the gifts that the newcomers bring to the American church as well. As Franciscan Br. Rufino Zaragoza says, 'I hunger for God's face, but one culture does not contain all of the beauty of God.' Zaragoza serves in one of the most culturally diverse dioceses in the country: Oakland, Calif., where Sunday Masses are held in 17 languages." (September 15, 2006) No one culture can reveal all the beauty of the face of God. No one dance style can reveal all the beauty of God's movement in the world. Zaragoza has been the production manager collecting Vietnamese hymns for OCP Publishers and making them available in the United States.

You are invited to read an expanded version of this article with ideas from Vietnamese dancers and Zaragoza, and with color pictures of dances and video of both sacred dance in Vietnam and among Vietnamese Americans, see www.sacreddanceguild.org Articles.

"Hospitality Dance" at a church in Hanoi shared to welcome Brother Rufino Zaragoza's Pilgrimage Group

I'm Invisible (For Moms)

By Karin Goodman

It all began to make sense, the blank stares, the lack of response, the way one of the kids will walk into the room while I'm on the phone and ask to be taken to the store. Inside I'm thinking, "Can't you see I'm on the phone?" Obviously not. No one can see if I'm on the phone, or cooking, or sweeping the floor, or even standing on my head in the corner, because no one can see me at all. I'm invisible.

Some days I am only a pair of hands, nothing more: Can you fix this? Can you tie this? Can you open this? Some days I'm not a pair of hands; I'm not even a human being. I'm a clock to ask, "What time is it?" I'm a satellite guide to answer, "What number is the Disney Channel?" I'm a car to order, "Right around 5:30 , please."

I was certain that these were the hands that once held books and the eyes that studied history and the mind that graduated summa cum laude - but now they had disappeared into the peanut butter, never to be seen again. She's going ... she's going... she's gone!

One night, a group of us were having dinner, celebrating the return of a friend from England . Janice had just gotten back from a fabulous trip, and she was going on and on about the hotel she stayed in. I was sitting there, looking around at the others all put together so well. It was hard not to compare and feel sorry for myself as I looked down at my out-of-style dress; it was the only thing I could find that was clean. My unwashed hair was pulled up in a banana clip and I was afraid I could actually smell peanut butter in it. I was feeling pretty pathetic, when Janice turned to me with a beautifully wrapped package, and said, "I brought you this."

It was a book on the great cathedrals of Europe . I wasn't exactly sure why she'd given it to me until I read her inscription: "To Charlotte , with admiration for the greatness of what you are building when no one sees."

In the days ahead I would read - no, devour - the book. And I would discover what would become for me, four life-changing truths, after which I could pattern my work: No one can say who built the great cathedrals - we have no record of their names. These builders gave their whole lives for a work they would never see finished. They made great sacrifices and expected no credit. The passion of their building was fueled by their faith that the eyes of God saw everything.

A legendary story in the book told of a rich man who came to visit the cathedral while it was being built, and he saw a workman carving a tiny bird on the inside of a beam. He was puzzled and asked the man, "Why are you spending so much time carving that bird into a beam that will be covered by the roof? No one will ever see it."

And the workman replied, "Because God sees."

I closed the book, feeling the missing piece fall into place. It was almost as if I heard God whispering to me, "I see you, Charlotte. I see the sacrifices you make every day, even when no one around you does. No act of kindness you've done, no sequin you've sewn on, no cupcake you've baked, is too small for me to notice and smile over. You are building a great cathedral, but you can't see right now what it will become."

At times, my invisibility feels like an affliction. But it is not a disease that is erasing my life. It is the cure for the disease of my own self-centeredness. It is the antidote to my strong, stubborn pride. I keep the right perspective when I see myself as a great builder. As one of the people who show up at a job that they will never see finished, to work on something that their name will never be on.

The writer of the book went so far as to say that no cathedrals could ever be built in our lifetime because there are so few people willing to sacrifice to that degree.

When I really think about it, I don't want my son to tell the friend he's bringing home from college for Thanksgiving, "My mom gets up at 4 in the morning and bakes homemade pies, and then she hand bastes a turkey for three hours and presses all the linens for the table." That would mean I'd built a shrine or a monument to myself. I just want him to want to come home. And then, if there is anything more to say to his friend, to add, "You're gonna love it there."

As mothers, we are building great cathedrals. We cannot be seen if we're doing it right. And one day, it is very possible that the world will marvel, not only at what we have built, but at the beauty that has been added to the world by the sacrifices of invisible women.

God's Mysterious Ways

By Jeannine Bunyan

God has mysterious ways of reaching us! Along my spiritual journey I have received countless blessings. On several occasions when I have come face-to-face with the "Moving Mysteries" of my own life/death possibilities, God has used dance to bring me the comfort of Love. During one such illness when threatened by blindness and paralysis, two scriptures kept singing in my ears: Romans 12 calling for presenting one's body a living sacrifice, and Psalm 150 calling for dance among the many ways to Praise.

I have danced since the age of five, but this came as a new insight which was being revealed to me as an adult = "God's gift of talent to me, could be returned as my gift to God!" What had earlier been a childhood secular performance for my own applause, could now become a mature sacred gift for worship! Since then it has been my intention to remove the line between sacred / secular. I am continually challenged to assure that my Movement Ministry is for adoration of God, and not adulation of self. This has been a journey of debased pain, yet of divine pleasure! It has brought me from the depth of a disciple's dungeon, to the height of the Creator's Cosmos.

How do we share something so personal and precious? Enthusiastically yes, but sometimes our gusto can seem overpowering or threatening. Thus we accomplish the exact opposite of our intention. I pray that we Sacred Dance trailblazers can creatively and lovingly invite people into participation. Blessings can come through using movement to explore and express the "Moving Mysteries" of our faith. Dance is one of God's mysterious ways of reaching us! Let us reach back! Jump for Joy!

Mary Jane Wolbers to be Named Heritage Honoree 2008

The National Dance Association has selected dance pioneer and educator Mary Jane Wolbers of Temple, NH, as recipient of their prestigious Heritage Award. The award is the highest honor bestowed by NDA and is

Mary Jane Wolbers

reserved for an individual who has made significant lifelong contributions and shown exemplary service in the field of dance. Wolbers, who is a Professor Emerita of East Stroudsburg University, and who turned 85 this year, will receive the honor in Fort Worth, TX, on April 12, 2008, at the annual convention of the American Association of Health, Physical Education, Recreation, and Dance (AAHPERD). She is also scheduled to be a presenter of a workshop during the conference.

In April 2007, Wolbers was a featured master class presenter at a national program that marked the 80th Anniversary of the Dance Degree Program at University of Wisconsin-Madison, where she earned her M.A. under the guidance of dance education pioneer Margaret H'Doubler. An invited presentation followed in June 2007, for the National Dance Association's "Dance Education in America" Conference held at the National Museum of Dance in Saratoga Springs, NY. Currently, Wolbers serves a committee of the Professional Standards Board to establish certification for teachers of dance in New Hampshire. Her work in dance education and liturgical (sacred) dance has taken her around the world.

Wolbers is a charter member and former president of the Sacred Dance Guild; charter member of the American Dance Therapy Association; and a member of the American Dance Guild, Orchesis, National Dance Association, and the International Association for Creative Dance. She studied with Fred Berk, Juana de Laban, Arthur Hall, Harold Kreutzberg, José Limon, Matteo, Charles Moore, Ralph Page, Pearl Primus, Maya Schade, and Helen Tamiris. She also served as a member of the Society of Spiritual Arts, founded by Ruth St. Denis, and the Martha Graham Dance Council.

Mary Jane Wolbers

"Moving Mysteries"

Continued from page 1

in Berkeley. She currently conducts dance and movement groups that share in worship services regularly.

LEAH MANN

Leah received her BS in Education from the University of Georgia. She is Director Emeritus and co-founder of the award-winning company, Moving in the Spirit, just nominated as one of the top 10 youth development organizations in the US. She is co-founder of Lelavision Physical Music that melds dance with kinetic musical sculpture, is co-founder of and administrator of Integrated Music, a program providing music on wards and at bedside in Seattle medical centers, and teaches restorative movement to Alzheimer patients. Leah's work is the integration of her life's experiences manifested in movement. From competitive gymnast to urban missionary, from brain hemorrhage survivor to improvisational player, she works with the idea of "transformation." Using a hybrid genre of movement, sound, and "play," she focuses on the common denominators of the human experience, the formation of community, and the relationships therein. Her choreography and movement study emphasize the physics of energy, effort, and sound, and her work includes the use of kinetic sculptures, trapeze, bungee, text, vocals, polyrhythmic action and music. As a teacher and performer for people of all ages, backgrounds and abilities, she brings the values of respect, discipline, commitment and responsibility to create art as a tool for empowerment and healing.

JUDITH ROCK

As a modern dancer, choreographer, actress, writer, and teacher, Judith Rock has helped shape the field of art and theology since her first commissioned dance concert in 1977, when she was the McCall Lecturer at the First Congregational Church, in Berkeley, California. Following a 20-year dance career, her current theology and art work takes the form of guest teaching and residencies, workshops on physicality and theology, lecturing and writing.

She founded Body and Soul Dance Company in Berkeley, and co-directed, choreographed for, and danced with the company during its eleven-year life, touring and teaching across the US and in Europe. She has been Lecturer in Dance at Berkeley's Pacific School of Religion, has been guest performer, worship consultant, and preacher at New York's Union Theological Seminary, and was assistant professor of dance at St. Olaf College in Minnesota, where she directed the college's principal company and taught modern dance, ballet, tap, choreography, dance history, and women's studies.

Judith has a B.A. from Duke University (Durham, NC), an M.A. in Dance from Mills College (Oakland, CA), the M. Div. From San Francisco Theological Seminary (San Anselmo, CA), and a Ph.D. in Theology and Art from the Graduate Theological Union, Berkeley, CA.

AND TWO "NEW" INSPIRATIONS YET TO BE CONFIRMED – THE MYSTERY CONTINUES!

"LIVING LEGACIES"

We are truly blessed with dancers that have played an integral role in who we are in the SDG today and we cannot imagine celebrating our 50th without these living legacies:

- Carla DeSola,
- Kathryn Mihelick,
- Karen Josephson,
- Mary Jane Wolbers and .....
- more to follow as the mystery unfolds!

In addition to the amazing faculty above, the Opening Celebration, early morning warm-ups, afternoon workshops and evening events will also create an aura that we will all bask in.

THE MYSTERY BEGINS - OPENING CELEBRATION

Imagine a mystical, magical night of music, dance, lights, sounds and all manner of things that make you smile and breathe deeply! As we come together on our first night, it will be a time of celebration, a time to be move freely, a time to discover new dancing bodies, a time to reconnect with those from the past, a time to just be in the moment with anticipation of the week to follow!

AWAKENING THE MYSTERIES

Get caught up on your sleep now, as you will want to arise early at Festival 08! With diverse options that include Metta Meditation, Warm up Jazz, Tai Chi, Yoga, Interfaith Body Prayers and Warm up in a Chair, the early morning will be a time to explore and ready yourself for the day! Following warm-ups and breakfast, we will take time each day to journey together in one of the beautiful, serene outdoor sanctuaries at Connecticut College as we reflect and prepare for the day at "Morning Mysteries".

GLIMPSES OF HERITAGE. MYSTERIES UNVEILVED & LEADERS IN THE MYSTERY

The journey continues in full and rich afternoons with:

- Daily lecture series learning about **dance in comparative religions**,
- Classes to explore our **heritage** in the techniques and messages of Denishawn, Humphreys, Thimey, Luigi, Hildegard von Bingen, Doug Adams and others
- **Choreography to Go** options to unveil some mysteries!
- **Lots of Leaders** moving us through the day – from Motion Sculpture, Healing Music, Hebrew dances, Dancing the Psalms to Happening Hoppas – a new and innovative approach to developed by one of our workshop leaders!

SHARING, CONCERTS, EXHIBITS AND EVENING EVENTS!

As is the custom at Sacred Dance Festivals, there will be lots of opportunities for Sharing! In addition to the traditional Festival "sharing"' time where participants offer dances that are works in progress, works offered at other places, works inspired at the Festival; there will also be opportunities for participants who are not on the Faculty to share their leadership, and there will be an

Continued on page 11

Lumière Labryinth

"Moving Mysteries"

Continued from page 10

after hours space for sharing videos, DVDs, etc. Also – don't forget the opportunity to "share" as part of our Moving Mysteries Exhibit (check the Fall Journal for details). Sharing is one of those very special things that is an integral part of what makes the Sacred Dance Guild Festival that unexplainable "something" more.

The public Faculty Concert with our in depth intensives, the Festival Concert with workshop leaders and participants, the Banquet (plans currently have us moving from the campus to the Ocean!) and other evening programs including a spectacular night time ***Lumière Labryinth*** created with over 600 glowing candles will have us continuing to Move in the Mystery!

SPECIAL - JACOB'S PILLOW EXCURSION

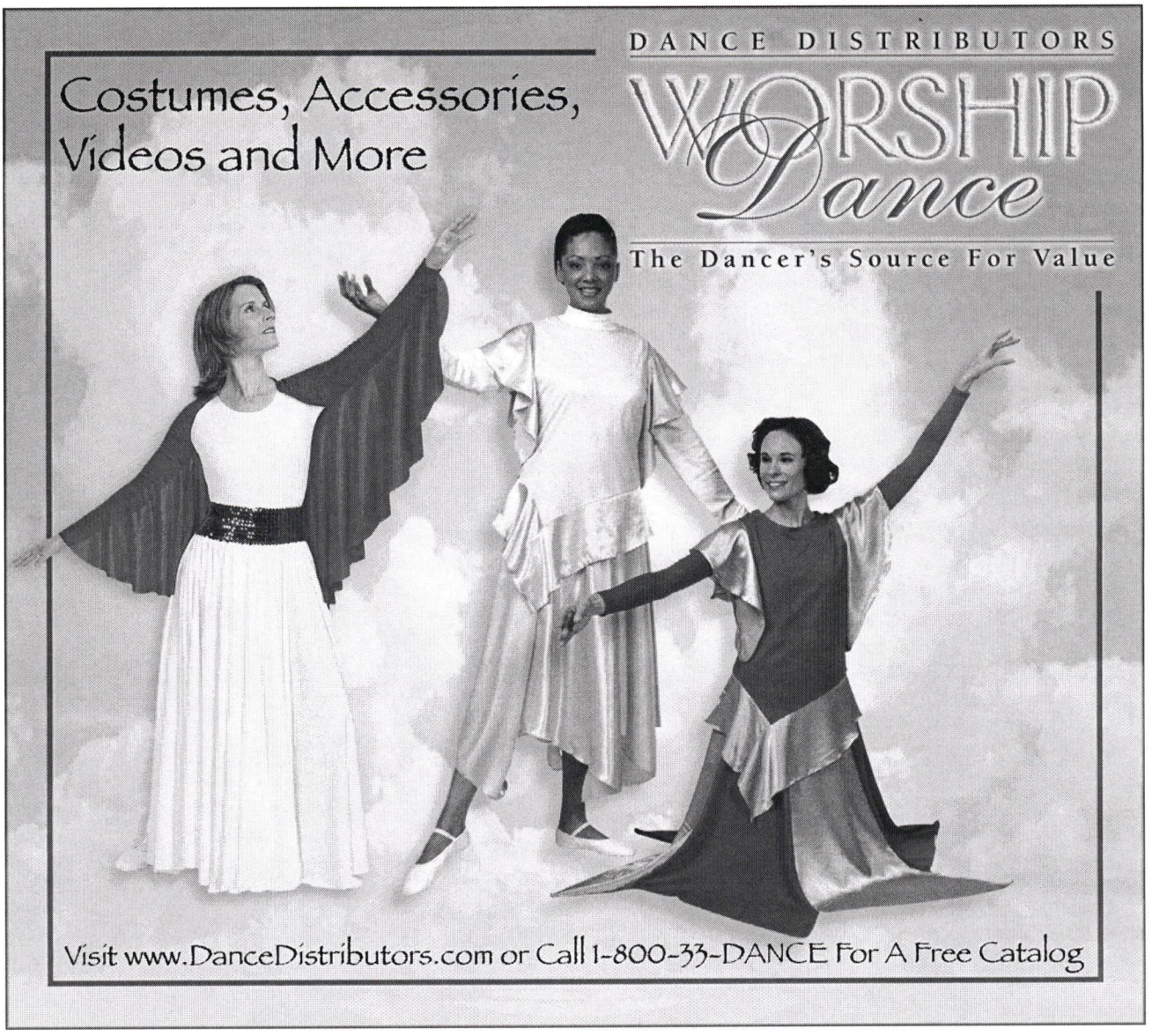
We are very happy to also be able to offer an afternoon and evening excursion to Jacob's Pillow in Beckett, Mass. as part of your Festival experience! This excursion will take us back to the origins of the Sacred Dance Guild Institutes in the early 60's where we will have a unique opportunity to see and experience this amazing place. Check out the website at http://www.jacobspillow.org. The excursion will include time in the Pillow archives led by Pillow staff, a personalized tour of the grounds and gardens, the opportunity to observe classes in session, have dinner under the big tent or at the Pillow Pub and see two performances – the early evening Inside/Outside stage and the evening at the main Stage Ted Shawn Theatre or Doris Duke Studio Theatre. This excursion will, of course, be optional and the cost will be separate from Festival registration. If this is a once in a lifetime opportunity for you, start putting your extra pennies away now! It will be well worth the effort!

Watch the Web Site for ongoing updates!

We want to provide this opportunity to all of those who would find a Festival experience a highlight in their lives!

SEND names and addresses of individuals, groups and organizations – anyone that should be on our Festival 2008 mailing to receive the Festival brochure.

Sacred Dance Guild
P.O. Box 1046
Laurel, MD 20725-1046
email: sdg@marinermanagement.com
Telephone: 877-422-8678



Advertise in the SDG Journal

Ad per ONE (1) issue
One-half page.....$100.00
One-quarter page.....60.00
One-eighth or business card.....40.00

Ad per THREE (3) issues
One-half page.....$275.00
One-quarter page.....150.00
One-eighth or business card.....95.00

Classified Ads (SDG members only)
1-10 words.....free
11-20 words.....10.00
21-40 words.....20.00
40+ words (1/8 page).....40.00

For information or assistance in placing an ad, please contact Deena Sherman at Deenabess@yahoo.com

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907, website www.dancecreative.org.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

CELEBRATE!!
Lifetime Membership Opportunity!

We invite you to honor dance as a sacred art at this very special time in the life of the Sacred Dance Guild. The kickoff for our 50th anniversary year celebration is Sunday, February 10th, 2008; exactly a half-century after our name came into existence!

It is our hope that during the week of February 10th – 17th, you will acknowledge the significance of Sacred Dance in your lives. Please use your imagination in manifesting your contribution. Of course – all are encouraged to DANCE!! Let us move together as we venture into the future.

This is also a wonderful opportunity to examine your membership with the Sacred Dance Guild. Have you ever considered becoming a lifetime member?? During the week of Feb. 10th – 17th we are offering a one-time opportunity to upgrade to a lifetime membership for the anniversary special rate of $500.00! This is a 50% reduction for the 50th year! Your involvement in serving and honoring our organization energizes us for the future. Responding to this once in a lifetime offer to become a lifetime member is a meaningful way to recognize this pivotal time!

So - to fully embrace our 50th celebration, consider dancing solo, or with a group, and take a moment to give a gift to yourself and to the Sacred Dance Guild by making your check for a lifetime membership payable to the Sacred Dance Guild! Just complete the form below and send it with your check or credit card information to:

Sacred Dance Guild
P.O. Box 1046
Laurel, MD 20725-1046

The Executive Board thanks you in advance for your participation in the celebration of fifty dancing years and looks forward to the beginning of the next fifty!!

Mary Katherine Greenlaw, President

First Name:_____ Last Name: _____

Address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ Telephone: _____

E-Mail: _____

Check Enclosed for $500.00 or charge to Credit Card below:

Credit Card Type: Mastercard Visa

Card Number: _____

Expiry: _____ Billing Address Same as above (If not, please provide below)

SDG CHAPTER AND REGION NEWS

Lakeshore Chapter

On November 17 the Lakeshore Chapter had its annual video view and potluck dinner. This year it was held in Aurora, IL. The video of the Presenters' Concert from the National Gathering, "Many Faiths, Many Forms, Dancing the Sacred Together," was enjoyed by those in attendance.

In September, Cynthia Winton-Henry led a one-night only "The Magic of InterPlay" experiential event. Those who came discovered InterPlay, the spiritual practice that builds bridges of healing peace for the first or the hundredth time.

InterPlay is a practice and philosophy rooted in the transformational power of play. It helps us approach life with more freedom, creativity and joy. It is a powerful tool for creating diverse and accepting communities. It is a creative process using easy-to-learn forms of movement, storytelling and voice that anyone can do. It balances experiences with reflection and solo/group activities. InterPlay is dedicated to helping the whole person thrive: body, mind, heart and spirit. It was created by Cynthia Winton-Henry and Phil Porter over a 25 year partnership and is practiced throughout the world.

Chuck Yopst and his wife Millie attended the annual American Dance Therapy Conference in September in Brooklyn, NY, near the Brooklyn Bridge. Its theme was "New Currents, New Bridges" and it included a special outdoor dance with the borough mayor on the steps of Brooklyn Hall (City Hall). This fantastic performance is on YouTube. The title of the dance is "Dance Ascending: The Steps of Borough Hall" and it can be found at http://www.youtube.com/watch?v=ZwpNNyy.JMfM.

NY/SW Connecticut Chapter

NY/SW CT Chapter member, Carol Sunquist, danced to "We Gather Together" at the First Reformed Church, Hastings-on-Hudson, NY, on November 18.

Chapter member, Jean Ando, led a Labyrinth retreat at Marble Collegiate Church, New York City, on November 17. She is facilitating Sacred Circle Dance once a month at the Society for Ethical Culture in Riverdale, New York.

Chapter Vice-President Betsy O'Neill and member Lauren Steele danced at a Family and Children's Mass at St. Stephen of Hungary Church in Manhattan on Saturday, November 3, 2007. Betsy recently returned from a trip to Hawai'i where she enjoyed some classes in traditional Hula and "Praise Hula".

Chapter member, Suzanne Gorman, organized and led, together with other praise dancers, a workshop, "Equipping Women for Worship," layering a foundation for Sacred Dance through teaching, demonstration and participation. The workshop was held on November 4, 2007, at the United Methodist Church in New Hartford, NY.

The Chapter held a workshop, '"Season of Lights," preparing for Hanukkah, Christmas, and Kwanzaa', on Sunday, December 2, 2007, at St. Stephen of Hungary Church in Manhattan. Presenters were Mary Christine O'Connor-Thomsen and Betsy O'Neill.

Southern California Chapter

The Southern California SDG Chapter met and planned for a Spring Concert to Celebrate SDG's 50th Anniversary. A reunion of the Festival 2003 Committees, with some newcomers, gathered at Ellen Carlson's home in Claremont Meeting on October 27, 2007. Evelyn Okamoto began the meeting with a "prayer-in-motion" based on Psalms 59: 17—"My stronghold is God. The God who loves me faithfully." (Note: see the choreography for this elsewhere in the Journal). Having this foundation, we discussed the pros and cons of Chapters. The pros far outweighed the cons. We offer our "Top Ten" list to encourage other chapters.

Pros:

1 - Meeting with "like spirits," people who want to dance with some spiritual connection. Nurtures our spirit to have like souls who just come together to dance.

2 - Seeing lives change because of sacred dance, whether as a performer or viewer, taking workshops, going to Festivals, etc.

3 - Breaking down walls and creating a bridge that brings different religions together by dancing the sacred together.

4 - Having concerts, which is the "Visible Voice of God."

5 - Using our own instrument (body/mind/spirit) to create and express ourselves.

6 - Belonging to a national organization of Sacred Dance which gives us credibility, validity, and provides a foundation. We find we are more accepted by churches, other organizations and people; we are not a "fluke" or a "weirdo" for dancing the sacred.

7 - Networking with others who help us fight the "battle" of bringing dance into churches and other places of worship; just receiving support from others.

8 - Creating an invisible bond of love through sacred dance.

9 - Realizing that big projects (e.g. the 2003 Festival or the 2005 Tapestry of Faith Workshop and Concert) is a community effort that unites.

10 - Celebrating 50 years of Sacred Dance, is something many have not accomplished in the dance or religious world.

Cons:

1 - Southern California is a vast area. It is difficult to get to an event even if we support and enjoy it.

2 - We are all so busy, in our own church, with our own dance group, and in our personal lives that it is difficult to find the extra time to take on another commitment

3 - For some, the interfaith connection is an issue.

Decisions and goals:

1- Have an Informal Sharing Concert on March 2, 2008, at Claremont Presbyterian Church Sanctuary. It will be a time of celebration, to share our dances and socialize with each other. Kathy Croughan and Jim Maynard will be the coordinators.

2 - Improve our communications through an email newsletter. This is faster, less expensive, and easier than printing and mailing. For those few without email capabilities, we will send "hard copies."

3 - Advertise and support others in the area, rather than trying to offer more workshops.

4 - Develop a committee of coordinators/planners with Jeannie Hagedorn, as chair, Chapter Representative-Jim Maynard, Treasurer-Sue Carlisle, Email Newsletter Editor, Kathy Croughan.

The meeting was closed with learning another dance from Evelyn Okamoto, "Heart of Worship," which emphasizes that our song or dance must come from deep within. Jim Maynard taught and led Israeli dancing.

Honoring Pearl Lang

By Elizabeth McPherson

The Martha Hill Dance Fund, Ltd has honored Pearl Lang with their Lifetime Achievement Award.

Born in Chicago in 1921, Pearl Lang moved to New York in 1941 to study with Martha Graham. She soon joined the Martha Graham Dance Company, and would remain a member on and off until 1978. In 1953, Lang formed her own company for whom she would choreograph numerous works. She has choreographed and staged works for various other dance companies including Boston Ballet and Batsheva Dance Company of Israel and taught at such illustrious schools as The Juilliard School and the Yale School of Drama. Lang has accrued an array of awards and honors from the American Dance Festival, the Guggenheim Foundation, and Artists and Writers for Peace in the Middle East, to name a few.

In 1999, Jennifer Dunning wrote in The New York Times: "Dance fashions come and go. But old-fashioned virtues, like a respect for craft and the clear exposition of themes, linger on in work by a handful of New York-based choreographers of an earlier generation. One of those choreographers is Pearl Lang.."

RECOMMENDED READING

When the Spirit Moves by Janet Weeks, article on choreographers who draw inspiration from prayer, Dance Magazine December, 2006

To Dance in the Desert - a novel by Kathleen Popa (Cook Communications, 2007) Recommended by Ellen Young: Dara is a troubled woman who moves to the desert to get away from people and her own past.

And We Have Danced, Volumes I, II, and III. Sharing Company printed the first volume and Henry Printing printed the last two volumes. Volume III is in the last stages of editing and will be available at the 50th celebration. These three books are very important for the history of the Guild but also are very interesting reading, especially the last volume which has "inspirations" from many members of the Guild through the ages.

INTERPLAY®

Body! Mind! Heart! Spirit!

The InterPlay practice and philosophy, created by **Cynthia Winton-Henry & Phil Porter**, is a powerful yet incremental way to experience our fullest, most integrated selves. Rooted in movement, stories, songs and stillness, InterPlay illuminates and reveals our inner wisdom. It creates community and promotes peace. It honors the diversity that is so rich in our world. InterPlay is interfaith, multicultural and intergenerational.

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info@interplay.org

CALENDAR

December 28, 2007 - January 1, 2008 - SDG 50th Anniversary Dance Retreat Celebration, Volcano, Hawai'i. Contact: Lucia Samuels, Llsamuels@gmail.com.

January 21-25, 2008 - "Isadora Duncan & the Revelation of Beauty," New York City. Contact: iDiifile:///Users/highestbidde.

February 2, 2008 - Liz Lerman Dance Exchange with Potomac Chapter and Wesley Dancers at Wesley Theological Seminary, Washington, D.C. Contact: Pamela White pamelagauswhite@hotmail.com.

March 20-24, 2008 - Barcelona Dance Award, Barcelona, Spain. Contact: http://web.tiscali.It/barcelonadance awards

May 31 - June 13, 2008 - Holy Land Pilgrimage: Women of the Bible Lands and Contemporary Women Working for Peace, led by Sr. Martha Ann Kirk. Contact kirk@ulwtxx.edu or 210-829-3854.

July 20-25, 2008 - "Moving Mysteries", Sacred Dance Guild's Golden Jubilee Festival, Connecticut College, New London, Connecticut. Contact: Wendy Morrell, Festival Director. 613-726-1375 or wendy.morrell@sympadico.ca.

Executive Board Meetings:
February 15-17, 2008 at 405 Fauquier Street, Fredericksburg, Virginia

July 19-20, 2008, Connecticut College,

Sacred Dance Guild Web Site:
www.sacreddanceguild.org

Notice from the Archives
From: Mary Jane Wolbers, Archivist

Internet documents containing materials extraneous to the Sacred Dance Guild and its members (such as advertising, "Spam", etc) will not be archived "as is". Acceptable renditions must be produced, depending on availability of personnel and funding for this task. Be mindful that the guild's solvency depends on your efforts to reduce expenditures whenever possible. "Print view" copies of electronically produced documents can be archived. Your consideration is appreciated.

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email to: Peggy Hoffman (see address below).

Name _____ Address_____ City_____ State/Province____
Country/Zip/Postal Code____ Phone_____ Email_____

Membership Dues:	1 year Domestic/International Membership	$50
	2 year Domestic/International Membership	$80
	1 year Student Membership	$25
	1 year Senior (65+) Membership	$35
	1 year Group Membership	$90
	Life Membership	$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.
Visa ____ Mastercard____
Card Number_____
Exp. Date_____Amount Charged_____Signature _____

Please return to: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046, e-mail info@sacreddanceguild.org

SACRED dance GUILD

www.sacreddanceguild.org

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